

BOOKS OF THE WEEK COVER A WIDE RANGE OF PRACTICAL SUBJECTS—SOME GOOD VERSE—NOTES AND GOSSIP.

"THE ART OF CROSS-EXAMINATION."

Obviously "The Art of Cross-Examination," written by Francis L. Wellman, a prominent member of the New York bar, is primarily a lawyer's book. Secondly it is a book that cannot fail to entertain a good many other people. It would be perhaps an exaggeration to say that it is a human document of absorbing interest, but it is true that there are no stories more entertaining than those of real life, and there is no phase of "real life" more interesting than that exhibited in the courtroom upon the occasion of great trials. And the interest of a trial usually centers in the cross-examination of an important witness.

In the past there have been many books, such as Donohue's "Modern Jury Trials," Clinton's "Extraordinary Cases," Robinson's "Forensic Oratory," and numerous compilations of "celebrated cases," all of them dealing more or less with cross-examination, and many of them treating the subject didactically. Few books of this class possess the interest, either for the lawyer or for the layman, of Mr. Wellman's. His method is the inductive; he searches for the principles of cross-examination in the study of actual trials, rejecting what he denominates the a priori methods of text books. Although he has not attempted to treat the subject in a scientific, elaborate or exhaustive way, but merely to make some "suggestions," he quite fully illustrates the art which Cox termed the "art of the most useful and the most difficult to be acquired of all the accomplishments of the advocate." "It has always been deemed the surest test of truth and a better security than the oath."

One of England's greatest advocates, at the conclusion of a long and eventful practice, concluded that "there is never a cause contested the result of which is not mainly dependent upon the skill with which the advocate conducts his cross-examination." And Mr. Wellman is of about the same opinion. Cross-examination, he maintains, requires the greatest ingenuity; a habit of logical thought; clearness of perception in general; infinite patience and self-control; power to read men's minds intuitively; to judge of their characters by their faces; to appreciate their motives; ability to act with force and precision; a masterful knowledge of the subject matter itself; an extreme caution; and, above all, the instinct to discover the weak point in the witness under examination.

Rare examples of intellectual sword-play are set forth, and in these consist the interest for the general reader. Several of them have been included in other works of the kind, but many of them are of recent occurrence, and are set forth in this form for the first time. Among the latter are Joseph Chouteau's cross-examination of Russell Sage in the Laidlaw-Sage case; the writer's cross-examination of Thomas J. Minkoff in the Bellevue Hospital case; the cross-examination of a certain medical witness in the Carlyle Harris murder case. Among the older instances are Sir Charles Russell's cross-examination of Richard Pigott before the Parnell Commission, and Abraham Lincoln's cross-examination in the trial of Grayson, charged with murder.

Many humorous instances are described, among them the following: "In a recent Metropolitan Street Railway case a witness who had been badgered rather persistently on cross-examination, finally straightened himself up in the witness chair and said, 'I have not come here asking you to play with me. Do you take me for Anna Held?' I was not thinking of Anna Held," replied the counsel, quietly; "supposing you try Ananias!" The witness was enraged, the jury laughed, and the lawyer who had made nothing out of the witness up to this time, sat down.

"These little triumphs are, however, by no means always one-sided. Often, if the counsel gives him an opening, a clever witness will counter on him in a most humiliating fashion, certain to meet with the hearty approval of jury and audience. At the Worcester Assizes, in England, a case was being tried which involved the soundness of a horse, and a clergyman had been called as a witness, who succeeded only in giving a rather confused account of the transaction. A blustering counsel on the other side, after many attempts to get at the facts upon cross-examination, blurted out: 'Pray, sir, do you know the difference between a horse and a cow?' 'I acknowledge my ignorance,' replied the clergyman. 'I hardly do know the difference between a horse and a cow or between a bull and a bull-dog—only a bull, I am told, has horns, and a bull-dog (bawling respect fully to the counsel), luckily for me, has none.' "The Art of Cross-Examination" is published by the Macmillan Company.

MEMOIRS OF THE COURT OF BERLIN.

In "William II and His Consort," Henry W. Fisher, the well-known foreign correspondent, presents much of the private history of these rulers, and a good deal of modern secret history of the Court of Berlin. Henry W. Fisher, who long ago crossed the ocean to become a permanent resident, comes of distinguished ancestry, his grandfather on his mother's side having been Comte de Simeon, the great French jurist, who served the King of Westphalia as Prime Minister. The author's paternal grandfather was an officer in the Rhineish Auxiliary, who followed Napoleon to Russia. Baron von Heldorf, an intimate friend of Emperor William, is a son of General, the Baron, von Heldorf, who was Mr. Fisher's grandfather. Thus it is apparent that the author's opportunity to glean intimate fact about the royal household was extraordinary. The "Memoirs" are taken from the papers and diaries, extending over a period from 1883 to 1888, of Ursula Countess von Eppinghoven, dame du palais to her Majesty, the Empress-Queen. The "Countess," for her part, gives only such incidents of the lives of William and his consort as have come under her personal observation, or that she knows of by reliable witnesses. Some of the incidents which occurred before the present Emperor's enthronization are credited to the general gossip of the place. The "Countess's" name, "Eppinghoven," is fictitious, used by the author for the purpose of shielding his informant. For, as the reader will readily believe after he has read some of the disclosures of the book, the "Countess" would specify himself in difficulty after the work reached Germany, should her identity be revealed. Fisher's informant, it is averred, was actually, up to about the date of the coronation of the Czar, hofdame, or lady-in-waiting, as she would be called at an English court, in the personal service of the Kaiserin. She speaks throughout apparently from personal knowledge, and it is difficult to conceive that she did not hold relations of some degree of intimacy with the Emperor and Empress. Fisher, it is said, first met "Countess von Eppinghoven" in Moscow at the time of the coronation of the Czar. She talked readily of the court and Germany, and the correspondent, scenting copy, asked why she

did not put her reminiscence of more than ten years' service on paper. The result was the book, not penned by her, but made up of material which she furnished to Fisher. The work is in two volumes, handsomely prepared. It is alive with personality, and done in narrative that is sprightly. Fisher's Fiction, Inc., of New York, are the publishers.

ECONOMICS, HISTORY, PEDAGOGY, ART.

As a rule, labor's history has been written by dry economists, who treat it as if it were the record of the advance of an economic doctrine. As well treat the history of a religious movement as the record of the advance of theological doctrine. Labor advances have never advanced except as they have been lived by individuals. Among the men who have borne a prominent part in the labor movement is Joseph H. Buchanan. In his book, "The Story of a Labor Agitator," just now issued by the Outlook Company, he narrates the events of his life with simplicity and directness, putting his own personality into the narrative without reserve, yet with out self-assertion. The late Henry George was among those who urged him to prepare such an autobiography as he has now written. John Swinton was another who urged him. Mr. Buchanan has seen fit to close his "Story of a Labor Agitator" with the suspension of his Chicago labor paper, dramatically described in the last chapter. Three weeks after closing his paper he was offered a similar position by the American Press Association as its editor of its department of economics. In this position he is continuing his championship of the cause to which his earlier years were devoted. His book is a document of keenest interest, especially from the standpoint of to-day, illuminating from the inside, as it were, many present affairs. Buchanan is a courageous optimist; a fact which cannot escape the reader; and, despite the many sombre aspects of the subject with which he deals, there is shining through the pages the invincible cheer and spirit of the narrator. Yet Buchanan suffers from no illusions. Perhaps the best to say of his treatment of the subject is that it is "sane."

No handsomer book has appeared in many months than "The History of American Sculpture," by Lorado Taft, just from the press of the Macmillan Company. This work inaugurates a series—the other being Louis C. Edson's "History of American Music," and Joseph Pennell's "History of American Etching, Engraving and Illustration"—bringing together for the first time the materials for a survey of American art. Heretofore there have been narrations or descriptions of special periods or phases of our artistic development, but the narrative has never been consecutive or conclusive. The present volumes, of which the "History of American Sculpture" is the first to be published, begin with the founding of the nation and carry the record to the present. They are meant to cover the graphic, the plastic, the illustrative, the architectural, the musical and the dramatic arts, and to sum up the results in each department historically and critically. That the series should be authoritative, the presentation of each volume has been placed in the hands of an expert, one who practices the craft whereof he writes. The series is therefore a history of American art, written from the artist's point of view, and should have special value for that reason. If the initial volume is a criterion of merit the series has a claim of high quality and finish.

Secretary John D. Long's "The New American Navy" is forthcoming from the Outlook Company, in book form, two volumes. Many things in recent years have contributed to stimulate the national feeling of interest in and dependence upon our navy. There have been generous appropriations by successive congresses for its continued increase in officers and men, ships, and in all the facilities of naval construction. The object of Secretary Long's book is to give information as to the start and progress of the increase, the development into what is now called the New Navy, as well as to tell of its recent exploits. With this purpose he has attempted not so much to make a picturesque story as to give an idea of the work done in the last half-dozen presidential terms by earnest members of Congress, by successive secretaries of the navy, by naval officers and seamen; also of the many arts that enter into the construction, armament, and equipment of our men-of-war; of the organization and administration of the various bureaus of the Navy Department, the great busy navy yards, and the steadily bettering life of all on shipboard; and of the achievements by which officers and enlisted men have added so much lustre to the already shining record of the American Navy. Handsome illustrations accompany the text. To add that the book is absorbingly interesting is wholly superfluous.

James G. Moore's "The Science of Study" deals with the problem of educational work in recognition of the organic interrelations of its physical, psychological and sociological aspects, and in contemplation of the student period in its bearing upon the future life work of the student. The theme is that the student himself must be understood and his instruction adapted to his natural conditions of development, both those conditions which apply to him in common with all students, and also those conditions peculiarly individual; that education should be prepared to meet the student directly and organically, yet broadly and thoroughly, for a life work. The volume is a small one, and it will not be expected that so comprehensive a subject could be dealt with in other than general outlines. On the whole, the discussion appears to be awake to the best in recent pedagogical thought and experience, and its conclusions are well considered. The endeavor has obviously been to deal with profound principles of student life in an impartial, simple and practical manner. Published by Hinds & Noble, New York, 25 West Fifth Street.

"Character, a Moral Textbook," by Henry Varnum, is not an essay, as might be supposed, but a systematic grouping of the "accumulated teachings of all times," assembled from many sources in many lands, and "formulating those precepts which experience has rightly designated as the wisdom of the ages." It consists of paragraphs and precepts upon almost every conceivable phase of character, and covers a broad field of ethics. Published by Hinds & Noble.

VERSE.

George Edward Woodberry's poems are issued in a single volume by the Macmillan Company. In this have been collected practically all of his published verse and a considerable number of pieces hitherto either uncollected or unpublished. The volume represents the passing of many years, and begins from days almost of boyhood. There are here some gleamings of time from a life never so fortunate as to permit more than momentary and incidental cultivation of that art which is the chief grace of the intellectual

life; there are, too, many verses which exhibit the art with a perfection of finish. Woodberry's verses are in general marked by rhythm and by the alliterative sonance that makes for pleasant reading when not too pronounced. It is Woodberry's sentimental quality that is most distinguished—sentiment frequently characterized by exalted dignity, often by emotional power, sometimes by that which for want of fitting synonyms we style "sweetness"; sentiment at times clothed in rich poetic imagery, at others in the sheer simplicity of diction. Seekers for the best in the literature of the present hour will welcome the published collection.

Ella Higginson, author of much verse, including "From the Land of the Snow Pearls," "When the Birds Go North Again," "Mariella of Out West" and "A Forest Orchid," puts forth a volume of verse under the title of "The Voice of April-Land and Other Poems," published by the Macmillan. Some seventy or more short pieces are included, many of them religious, many of the singularly beautiful in sentiment and marked by delicacy of expression.

"American Humorous Verse" and "American Humorous Prose" are compilation volumes issued by Herbert S. Stone & Co., the first being a collection of humorous and witty tales, sketches, etc., by the best American writers—such as Artemus Ward, John Billings, Mark Twain, Bill Nye, Marietta Holley, E. W. Townsend, John Kendrick Bangs, George Ade and Mr. Dooley; and the second collection covering a wide range and including verses by a veritable host of scribes. The two volumes would constitute diverting friends to have lying handy upon the book table.

NOTES AND GOSSIP.

We have this story from Gelett Burgess, coauthor with Will Irwin of "The Reign of Queen Isid," about George Ade, whose last book of character sketches in pure English, "In Babes," seems to be making him a new reputation: "A short time ago Mr. Ade received a most flattering epistle from a young gentleman of the drug-craft persuasion in a little West Virginia town. This gentleman declared that he thought Mr. Ade a 'splendid writer,' and that he 'taught himself' and was 'quite sure Mr. Ade himself was just as nice as he could be.' The letter was signed something like 'Yours in devoted friendship, John Smith.' In course of time, Mr. Ade wrote back conventionally, saying that he appreciated the writer's kind words, etc. A week or so elapsed and Mr. Ade received a telegram to the following effect, from West Virginia: 'Grandmother died to-day, John Smith.'"

The Reverend Ekai Kawaguchi, whose narrative of personal adventure in Tibet, "The Latest News From Lhasa," will be one of the more important articles in the January issue, is a priest of the Zen sect of Buddhism, now 38 years of age. He was born in Sakai, near Osaka, studied at the Temple of the Five Hundred Arhats in Tokyo, and prosecuted his Sanskrit studies under the Reverend Bunyo Nanjo of the Imperial University. He entered the priesthood at the age of 25 and was attached to the Choku Temple at Uji. After seven years in his orders he started on his journey to Tibet, his sole object being to study Buddhism, to complete his studies of Buddhism. He declares also his intention of revisiting Nepal during 1904, to secure more collections of Buddhist Scriptures in Sanskrit and also the Tibetan edition of the Tripitaka.

A number of reviewers have asked what grudge Harris Dickson had against the pronoun "who" when he chose "She" for his title for his new novel, "Others have not called attention to the alleged fact that the familiar quotation 'she who hesitates,' etc. As far as we can learn, there is no authority for this quotation, using either 'who' or 'that,' although the phrase is current in everyday speech. Addison wrote in "Cato," Act IV: 'Others have not called attention to the alleged fact that the familiar quotation 'she who hesitates,' etc. As far as we can learn, there is no authority for this quotation, using either 'who' or 'that,' although the phrase is current in everyday speech. Addison wrote in "Cato," Act IV: 'Others have not called attention to the alleged fact that the familiar quotation 'she who hesitates,' etc. As far as we can learn, there is no authority for this quotation, using either 'who' or 'that,' although the phrase is current in everyday speech. 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